

north carolina symphony

# SYMPHONY STORIES

By Adeline McCall



children's concerts

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# EVERYBODY SING

At your children's concert you will sing two songs with the North Carolina Symphony Orchestra. The first song, FATHER, LEAD ME DAY BY DAY, is a seventeenth century hymn by George C. Strattner. Words to the hymn by John P. Hopps (1877) have been adapted by Beatrice and Max Krone. The Krones also wrote the descant which will be sung at the concert. When you learn this song in your classroom, divide up into two groups. Let one group sing the melody, and the other group sing the descant. Then change parts. Please note that *the descant is to be sung only with the second stanza.*

## Father, Lead Me Day By Day

1. Fath-er lead me day by day, Ev-er in Thine own strong way;  
Teach me to be pure and true, Show me what I ought to do.

*Descant*

2. When in dan-ger make me brave, Make me know that Thou canst save,  
2. When in dan-ger make me brave, Make me know that Thou canst save,  
Keep me by Thy side May Thy love a-bide.  
3. Keep me safe-ly by Thy side Let me in Thy love a-bide.

Used by permission of the copyright owners and the Neil A. Kjos Music Co., Park Ridge, Illinois. From VERY EASY DESCANTS—The Krones, Beatrice and Max. See this book for piano accompaniment.

The second song, SWEET BETSY FROM PIKE, tells the story of the Westward Movement to California in 1849. Memorize all four stanzas and learn to play it. (See inside back cover)



# CHILDREN'S CONCERT PROGRAM

## The North Carolina Symphony Orchestra

Benjamin Swalin, Director

### Fifteenth Tour - 1960

OVERTURE to the opera "The Magic Flute" .....	Mozart
WATER MUSIC SUITE .....	Handel
Bourrée	
Hornpipe	
Allegro	
EVERYBODY SING—FATHER, LEAD ME DAY BY DAY .....	George Strattner
SYMPHONY No. V in E Minor .....	Tchaikovsky
Second Movement— <i>Andante cantabile, con alcuna licenza</i>	
PERCUSSION SURPRISE—"Let's Play With The Orchestra"	
HUDSON RIVER SUITE .....	Grofé
The River ( <i>Theme</i> )	
Hendrik Hudson	
Rip Van Winkle	
Albany Night Boat ( <i>Excerpt</i> )	
New York	
EVERYBODY SING—SWEET BETSY FROM PIKE .....	American
SPANISH DANCE from "La Vida Breve" .....	De Falla
SYNCOATED CLOCK .....	Anderson
THE RED RIVER JIG .....	Benjamin

**Commentator: Maxine Swalin**

For the "Percussion Suprise" bring an instrument that you have made and decorated yourself. It must be one of the following types: 1) DRUM (small enough to carry to the concert) 2) RHYTHM STICKS 3) CLAVES 4) RATTLE 5) TAMBOURINE

As soon as you come in put your percussion instrument under the seat on the floor. Keep it quiet all through the concert except when you are invited to play with the orchestra.

# THE MAGIC FLUTE

Mozart, 1756-1791

THE MAGIC FLUTE (Die Zauberflöte) was Mozart's last opera. It was produced in 1791, just before the composer's death. The two-act opera is in German, telling a fanciful story based on a strange Oriental fairy-tale by Emanuel Johann Schikaneder. Mozart himself was very fond of the allegorical story of *The Magic Flute*, and it had great meaning for him. The scene is within—and near—the Temple of Isis at Memphis, Egypt, about the time of Ramses I.

## CHARACTERS

SARASTRO, High Priest of Isis .....	Bass
TAMINO, an Egyptian Prince .....	Tenor
PAPAGENO, a bird-catcher .....	Baritone
MONOSTATOS, a Moor, Chief of the slaves .....	Baritone
PAMINA, daughter of the Queen of Night .....	Soprano
ASTRIFIAMMANTE, the Queen of Night .....	Soprano
PAPAGENA .....	Soprano
Slaves, attendants, priests, priestesses, warriors	

## Story of the Magic Flute

Act I. Near the Temple of Isis Tamino is rescued from an attack of a huge serpent by three ladies who are attendants of the Queen of Night. Tamino has fainted from fright, and when he awakens he sees Papageno, a bird-catcher, who is dressed in feathers, to help him in his trade. The three ladies show Tamino a picture of a lovely princess, called Pamina, and he immediately falls in love with her. The princess is the daughter of the Queen of Night, who now appears in a sudden clap of thunder. She asks Tamino to free her daughter from Sarastro, Priest of the High Temple, who is holding her in bondage. As a reward the Queen offers him Pamina as his bride. The three ladies then give Tamino a golden flute to keep him safe from danger, and they present Papageno with a set of magic bells. Then the two set off together to find Pamina. When they arrive at the Temple, they discover that Sarastro's slave, Monostatos, is threatening to kill Pamina if she will not marry him. The frightened girl runs away, finds Tamino, and loves him on sight. Sarastro gives the lovers his blessing, and tells them that they will be happy together in the future if they can pass a series of tests.

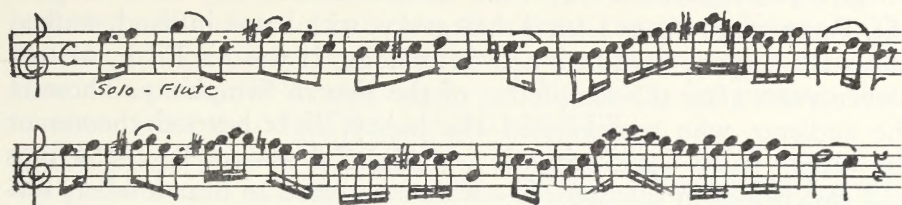
Act II. Pamina's first test is to refuse her mother when she tries to lure her back into the kingdom of darkness. Tamino's first test is to talk to no-one for many days. His final tests were purification by fire and water. Pamina accompanies Tamino as he is led to the gates of the burning lake and told to enter. With Pamina and his golden flute he passes through the flames unharmed. And the joyful couple live happily forever after.

*Things to do:* See the Jam Handy filmstrip "The Magic Flute" and hear the recording that goes with it. Learn to sing "Such Chiming Melodious" from Act I of *The Magic Flute* (No. 92 in *Singing America*, edited by Augustus Zanzig, C. C. Birchard). See if you can recognize the melody of the golden flute when you hear it on the Jam Handy record.



# WOLFGANG AMADEUS MOZART

## Melody of the Golden Flute



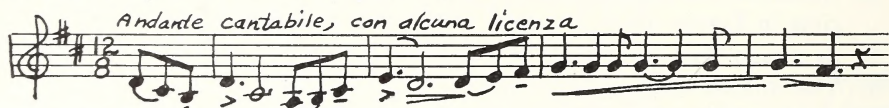
## Facts to Learn About Mozart

1. Wolfgang Mozart (Volf-gahng Mot-sahrt) was born in Salzburg, Austria, January 27, 1756.
2. When Wolfgang was five years old, he composed his first piece—a little minuet.
3. Mozart's father, Leopold, took Wolfgang and his sister, Nannerl, to many great cities in Europe where they gave concerts for kings and queens.
4. As a stunt, Wolfgang played the harpsichord with a cloth stretched over the keys.
5. The Austrian Emperor called him a "little magician."
6. Wolfgang and Nannerl were both taught by their father, Leopold Mozart, who was an excellent violinist and a composer as well.
7. Mozart played on the violin, the organ, the clavichord, harpsichord and piano.
8. In his short life of thirty-five years, Mozart wrote forty-nine symphonies, the first one at the age of eight.
9. Mozart wrote his musical scores very rapidly and without making any changes.
10. Mozart was noted for his clear, neat handwriting.
11. Mozart had a rather large head, an important looking nose, and big blue eyes.
12. Mozart loved beautiful clothes and fine jewelry.
13. After his marriage to Constance Weber, the Mozarts lived in Vienna.
14. In Vienna Mozart wrote "contradanses" or country dances for the public festivals. These dances were popular in Europe at the time George Washington was president of the United States.
15. Mozart enjoyed pleasant company and liked to dance, bowl and play billiards.
16. The Mozarts were at times very poor and their two little sons were often cold and hungry.
17. Mozart's son, Wolfgang Amadeus, named for his father, became a talented pianist and composer and made his living as a music teacher.
18. As a young man, Mozart was a friend of the composer, Joseph Haydn ("Papa" Haydn) who was twenty-four years older than he.
19. Mozart's greatest opera, "Don Giovanni," was produced in Prague four years before he died. Listen to the Minuet from this opera (MSB 78003).
20. Every summer, in Mozart's native city of Salzburg, there is a music festival held in his honor. Tourists from all over the world come to hear the music of this renowned composer.

# SYMPHONY No. 5 in E Minor

Tchaikovsky, 1840-1893

ON NOVEMBER 16, 1888 in the Russian city of Petrograd (St. Petersburg) Peter Ilich Tchaikovsky, with baton in hand, walked across the stage to conduct a new Symphony. It was his Fifth, written eleven years after the completion of the Fourth Symphony. Those in the audience who remembered the happy, light-hearted themes of the earlier work—particularly the delightful scampering of strings and woodwinds in the *Scherzo*—were astonished to hear a sober, serious orchestra playing melodies that expressed great sadness. Audiences to-day are no longer surprised at Tchaikovsky's dramatic changes in mood from light to darkness, in tempo from fast to slow, because they know that these contrasts are characteristic of his musical style. His gift for writing beautiful melodies is so great that one often feels a joyful uplift even though there is sadness underneath. Such is the case with the following theme from the second movement of Tchaikovsky's Fifth Symphony. Try to learn this so you can play it on a melody instrument in your classroom.



WHEN AN ORCHESTRA DIRECTOR stands up in front of a score he sees not *one* staff, as you do in your song books, or *two*, as in a piano book, but he sees a *whole page full of staves*—as many as are needed to write parts for all the instruments. Go to the library and find a conductor's score for Tchaikovsky's 5th Symphony. You will notice that the parts for the woodwinds are grouped together at the top of the page. Underneath the woodwinds are the brass instruments; below them you will find the percussion score and at the very bottom are five staves for the strings. The instruments needed to play the Tchaikovsky Fifth Symphony are as follows: 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 2 trombones, 1 bass tuba, 3 tympani, and a large string section, including 1st and 2nd violins, violas, cellos and double basses. Some movements, of course, do not require every one of these instruments. As you listen to the Second Movement of Tchaikovsky's 5th Symphony can you tell which of the above instruments are used?

*Things to do:* Play the *Scherzo* (Third Movement) from Tchaikovsky's Fourth Symphony and compare it with the 2nd (Slow) Movement of his Fifth Symphony. Read *STORMY VICTORY* by Claire L. Purdy (J. Messner). Find other stories and books about Tchaikovsky in your school library. Write a sketch of his life in your own words. See a color film strip on Tchaikovsky (Eye Gate House, Inc., 145-01 Archer Avenue, Jamaica 35, N.Y.)



# WATER MUSIC SUITE

Georg Friedrich Handel, 1685-1759

DURING THE PAST YEAR audiences throughout the world have been listening to music by the great composer Handel. The North Carolina Symphony, like many other orchestras, is honoring Handel on the 200th anniversary of his death, by playing three numbers from the WATER MUSIC SUITE.

HANDEL, who left his native Germany to live the rest of his life in London, is said to have written the famous WATER MUSIC SUITE to please King George I of England. A story is told about how Handel, with a barge full of musicians, played the music at a royal boating party on the Thames River. It was in the summer of 1717. The *Daily Courant* for July 19th told how "many other barges with persons of quality attended, and so great a number of boats, that the whole river was covered." Another story was that Handel performed the WATER MUSIC at a banquet where the King insisted that it be played twice. The original suite included twenty pieces, many of them dances, such as sarabands, gavottes, bourrées and minuets. THE WATER MUSIC, as it is played to-day is a suite of six numbers, arranged for the modern orchestra by Hamilton Harty.

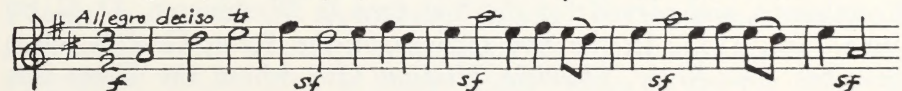
THE BOURRÉE is a lively peasants' dance from Auvergne. You will enjoy playing the Bourrée with percussion instruments in your classroom. See the score on the back cover. Although it is written in 4-4, you will find it so fast that it is best to count two to each measure.



THE HORNPIPE, popular with the British sailors, was danced on the narrow decks of the old sailing ships—with a bounce and a roll!



THE ALLEGRO which ends the suite is a fine example of Handel's strong rhythmic style, and the beauty of his melodies.



Read more about Handel and the Water Music in Opal Wheeler's book, *Handel at the Court of Kings* (Dutton, 1943).

# HUDSON RIVER SUITE

Ferde Grofé, 1892-

MOST BOYS, at some time in their lives, plan secretly to run away from home, but not many really do. Ferde Grofé, the American composer, was one boy who actually carried out his intentions. He left home when he was fourteen—and all because of music! His mother, who was a cellist and a graduate of the Leipzig Conservatory — taught her young son to write music before he could pencil an English word. He was studying both piano and violin before he was five. Ferde's grandfather, uncle, and father were all musicians, so it was natural for the boy to want to follow their profession. But, when Ferde's mother married for the second time, his new step-father insisted that growing boys should do other things besides play the piano and compose music. And this was when Ferde decided to go out into the world and make his own way.

EARNING A LIVELIHOOD AT MUSIC was more difficult than Ferde ever imagined. In order to buy food he worked in a book bindery, drove a truck, ushered in a theatre, ran an elevator, took a job in an iron foundry, and even sold milk. But after two years his step-father relented, so Ferde went happily home to his family, and bowed a violin in the Los Angeles Symphony. From this time on his whole life was centered in music. He became an arranger for Paul Whiteman's celebrated jazz orchestra; he played the banjo in a San Francisco ragtime band; he directed a band of his own. Year after year he continued to compose for himself, producing a number of orchestral works inspired by American subjects, such as the *Mississippi Suite* and the *Grand Canyon Suite*.

FERDE GROFÉ'S STYLE OF COMPOSING is typically American. His melodies may be somewhat traditional, but he often features jazz rhythms, and adds unusual sound effects—other than those made by the orchestral instruments. For instance, shrieking sirens and pneumatic drills are scored in his *Symphony in Steel*, and bicycle pumps in *Free Air*. In Grofé's latest work, HUDSON RIVER SUITE, the audience is startled by sounds of boat gongs, fire sirens and police whistles, a barking dog, and the thunderous roar of real bowling alley balls.

## Hudson River Suite

The HUDSON RIVER SUITE was commissioned by Andre Kostelanetz, and played for the first time in Washington, D. C. on June 25th, 1955. In the five sections of the Suite, Grofé's music describes *The River*, *Hendrik Hudson* (for whom the River was named), *Rip Van Winkle*, *Albany Night Boat*, and *New York*. Here is some information about the Hudson River that may help you to understand Ferde Grofé's music.



# TWO AMERICAN COMPOSERS

- I. Along its hundred and fifty mile course from the mountains to the sea, New York's Hudson River ripples through highlands and fertile valleys. Carrying pleasure boats and cargoes, it is a scenic highway through the Empire State.
- II. The early Dutch explorer, Hendrik Hudson, for whom the river was named, sailed into what is now the outer New York harbor on a September day in 1609. His ship, the *Half Moon*, was a quaint, clumsily built boat, but from bow to stern she was rich in color and carvings. Her figurehead was a red lion with golden mane, and sailors' heads of red and yellow ornamented her green bow. Flags were flying from every masthead, on top fluttered the tricolor of red, white and black, with the arms of Amsterdam on a field of white. The natives on shore thought that some marvelous bird had swept in from the sea—or that the Great Spirit had appeared in his celestial robes. The Indians at first friendly, turned treacherous. Before the *Half Moon* had completed her voyage up the Great River, she and her Dutch crew were targets for hundreds of flying arrows.
- III. Rip van Winkle, lost in a wild secluded spot of the Kaatskill Mountains, is said to have slept for twenty years, with the Hudson River sweeping along far below him. Everyone knows the story of how Rip wandered off with his dog at his heels and a gun over his shoulder—to escape the nagging tongue of his wife—and how he discovered a band of odd-looking little Dutchmen playing at nine-pins. The tale, originally told by Washington Irving, is re-told for children in Shirley Temple's *Storybook* (Random House, 1958). Read the whole story for yourself. Perhaps your class would like to write a play or produce a puppet show about old Rip.
- IV. The Albany Night Boat travels up the river from New York, carrying passengers to the Capital city. Sometimes there is dancing on deck to the music of a Dixieland band.
- V. New York, the great modern city of speed, traffic and skyscrapers, is represented in Grofé's music by discordant harmonies and a confusion of sounds.

## Syncopated Clock      LeRoy Anderson, 1908-

LEROY ANDERSON, like Ferde Grofé, is a contemporary American composer whose music tells us plainly that he belongs to the modern age of syncopation. Syncopation is a deliberate upsetting of the regular accent or beat so that the listener is fooled. The expected accent is "off-beat." For instance, in the *Syncopated Clock* the accented notes come just before, or slightly after the beat where you expect to hear them.

*Things to do with the Syncopated Clock:* 1) Create movements in pantomime which illustrate syncopation 2) Make up a dance to the *Syncopated Clock*, using as many "clock" ideas as you can think of 3) Analyze the form of the piece and, as you listen, write the sections in your notebook, like this: A A B A Interlude C A A Coda.

# SPANISH DANCE and RED RIVER JIG

## Spanish Dance

Manuel de Falla, 1876-1946

FALLA (Fahl-yah or Fah-yah) is one of the greatest Spanish composers. He was born in Cádiz, Spain's ancient southwest seaport, founded by the Phoenicians about 1100 B.C. As a little boy Manuel de Falla probably spent many happy hours watching ships sail in and out of the harbor. He also had many opportunities to hear Spanish folksongs, to listen to the rich harmonies of Spain's native instrument, the guitar, and to see skilled dancers stamping their heels and clicking their castanets to intricate rhythms. Manuel's mother taught him to play the piano, and by the time he was seventeen he was eagerly studying the scores of Wagner so that he could learn to write music for orchestras. Falla's first compositions were zarzuelas (zahr-zway-lahs), comic operas with spoken dialogue—which included popular dances accompanied by guitar and castanets. Falla later discarded the zarzuelas and set to writing a real opera, *La Vida Breve* (La Vee-dah Brāy-vāy). This work won the prize awarded by the Madrid Academy of Fine Arts in 1905. It was first produced in Nice on April 2, 1913. Later, in 1926, it was given a first performance at the Metropolitan Opera House in New York. The SPANISH DANCE, No. 1, which you will hear at the concert is from *La Vida Breve*.



FALLA wrote other operas, chamber music, and piano works. All have been popular, and all of them are definitely Spanish in character. Despite the fact that Falla spent seven years in Paris, where he studied the music of Debussy, Ravel, Dukas, and the French "impressionists", he returned to his home in Granada and continued to compose in the Spanish style that he knew and loved so well.

## The Red River Jig

Arthur Benjamin, 1893-

ARTHUR BENJAMIN, pianist, teacher and composer, was born in Australia, but he left his native continent to become a Canadian. It was after moving to Vancouver that Mr. Benjamin became interested in the folk dances of Canada and in the country fiddlers' tunes. He tells this story about THE RED RIVER JIG:

"Early in the nineteenth century, a party of emigrants left Scotland under the leadership of Lord Selkirk. Disembarking on the shores of Hudson Bay, after a long and arduous journey in covered wagons, they followed the course of the Red River to a spot near Winnipeg. With them they brought their pipers' and fiddlers' tunes, and in the course of time the tunes, learnt by ear by the French and Indian furtrappers, became Canadianized. To-day the 'Red River Jig' is a favourite tune of the district and no 'Old-Time' dance is complete without it. The version I have used was taken down from the playing of Bob Goulet, himself a fourth generation country-fiddler."



# EVERYBODY SING AND PLAY

Bring your melody instruments and autoharps to the concert and play this song with the Orchestra.

## Sweet Betsy From Pike

Autoharp: C G<sup>7</sup> C C

C D<sup>7</sup> G G

a min. G F G<sup>7</sup>

C G<sup>7</sup> C C

F F C C

C G<sup>7</sup> C C

1. Oh, have you heard tell of sweet Betsy from Pike,  
Who crossed the wide prairie with old Uncle Ike,  
With two head of cattle and one spotted hog,  
A tall Shanghai rooster and one yellow dog?  
*Refrain:* Too-roo-lee. . . . too-roo-lay . . . . .  
Singing too-roo-lee, too-roo-lee, too-roo-lee-ay!
2. They swam the deep rivers and climbed the high peaks,  
They rolled through the country for many long weeks,  
Through all sorts of misery, dry days and wet;  
If they hadn't gone on, they'd be camping there yet. *Refrain.*
3. They came to the desert and salt-water lakes,  
The ground it was teeming with varmints and snakes;  
Beset by wild Indians, Comanche and Sioux,  
'Tis a marvelous tale how they ever got through. *Refrain.*
4. One day as the morning was rosy and bright,  
They saw in the distance a wonderful sight;  
The end of the trail was so powerful near  
That they shouted, "Hurray, Californy, we're here!" *Refrain.*

# SCORE for PERCUSSION INSTRUMENTS

## Bourree from the Water Music

Play this in your classroom with recording M S B 78001

4  
4

Drums

sticks

DRUMS

cymbals

Drums and sticks

Drums, sticks, cymbals

Tambourines

Triangles

Tambourines

Triangles

Tambourines

Tamb. and triangles

Fine

D.C. al fine

> = crash the cymbals  
Edge = play cymbals on edge  
sh = shake      tr = trill